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AN

EXHIBITION OF PAINTINGS,

BY ANTONIO MANCINI.

FROM JAN. 10, 1898, TO JAN. 20, 1898, INCLUSIVE.

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MANCINI is Roman by birth, and it is the ancient Roma he lets us feel in his women, who, though studio-like ornamented, surrounded by silken draperies and flowers, with ribbons in the hair or a flower on the bosom, yet show the same clear and rigid outlines of Roman matrons in the days of yore, the profile equally classic as those on antique coins and cameos, the eyes heavy with indolent melancholy of the South. Though one might fancy the bacchante for ever benumbed in bronze and marble, however monumental, even rhythmic, as in a modern pastel, does she appear to us from the hand of MANCINI. His striplings with full lips and melancholic eyes are the reincarnation of a Brutus, their youthful limbs strong and slender like those of ancient bronzes.

MANCINI is known as an eccentric, even do they tell us inconsiderately, that his mind is diseased. And surely does one who ever struggles against the current, who puts pieces of glass, metal or silver on the canvas to attain richer lights, give rise to similar rash observations. But just as the master of tones, in the prolificness of his feeling, may put aside the proper claims of his instrument and force things, with the result of harm being done to truly artistic sound, just by having too much to say, so may the painter get to violate the demands of his calling. I am well aware that this does not testify to the fullest degree of equilibrium nor to possession of greatest power; but leaving aside these excesses, and looking at the lucky harmony which, notwithstanding a too liberal application of color in some places, his

pictures give proof of, contemplating the unblemished firmness of his models and more still looking at lights beautifully executed and placed, then we must come to the conclusion that only a logical mind can have governed his instinct. . . .

Perhaps twelve years ago H. W. MESDAG saw MANCINI's painting, "The Sick Child," at Paris; from there on dates his acquaintance and connection with the artist who has sent him at every turn products of his work; for he (MANCINI) asserted himself that his art, different as it is from the cold cleverness of his country men and brethren in art, could not have been valued there. Aye, at last — for public opinion and a government are ever rather indolent than unwilling — was he awarded at this year's Exhibition at Venice the prize of the Italian cities.

The eminent marine painter, H. W. MESDAG, in reference to MANCINI writes to us :

. . . I accidentally found a picture, "The sick child," of ANTONIO MANCINI, a few years ago at a Parisian art store. This painting impressed me spontaneously. I bought it and gave it place at my museum. When MANCINI learnt that I had acquired that picture, he wrote me, warmly expressing his thanks that I had given it an enviable place in my collection. This very letter inaugurated a correspondence and my connection ever since with MANCINI, of whom at regular intervals, I received shipments of his works, and who from there on so to speak methodically worked for me. It is thus I gained possession of a large collection of his paintings, only partly exhibited, as the number was too great to be framed and find room at my museum.

On the occasion of the second International Art Exhibition at Venice, MANCINI begged me to exhibit a few of these pictures, a request readily complied with by me. These paintings had a great success, were sold to a lover of art from Boston, and besides, secured the award of 1600 francs donated by the Italian cities.

The success attained induced me to arrange for an Exhibition of MANCINI at the magnificent hall of the Artists' club, "Pulchri Studio." It was a great satisfaction for myself to soon certify to the success of the latter exposition. The Dutch artists were full of admiration for the talent of this strange painter, and were excessive in their praises of his art. The general public soon followed and, with but few exceptions was at once under the sway of this mighty colorist. For this reason, for want of proper room, and in the hope to thereby promote the interests of the artist, did I consent to part with a number of his paintings, under the provision of making a painstaking exhibition of them in America, thereby giving an opportunity to artists and lovers of art to form acquaintance with the talent of this by myself so highly valued artist.

May this be the good result of your Exhibition.

H. W. MESDAG.

OIL PAINTINGS.

1. Flower girl.
2. Portrait of a lady.
3. Woman with basket of melons and fruit.
4. Resting boy.
5. In the toy-shop.
6. The blind beggar.
7. The widow.
9. A view of Rome.
10. The violin player.
11. Girl with green vase.
12. Boy with red flower.
13. Italian girl.
14. Nude model.

PASTELS.

15. The hunter.
16. Italian woman.
17. Woman with flowers.

(For information and prices apply to the desk.)